practical in their character, and if judiciously employed, cannot fail of success.

Carbonic acid gas is not only of considerable specific gravity, but a very *slippy* gas. These properties enable us to treat it as we do *water*; that is, it may be transferred or emptied like water. Carbonic acid gas may be laved out by a bucket, flow through a funnel, a spigot, or a stop-cock, or be pumped up from a well by a common water-pump attached to a hose. Let it not be overlooked in this estimate, that any gas, however sluggish or heavy, will ascend on the wings of heat, and flow toward the source of heat and rarefied medium.

An essential precaution and pre-requisite is, to let down, under such cases, a lighted candle, to ascertain the presence or absence of this noxious and destructive gas. On its presence being ascertained by the extinction of flame, *cream of lime*, in sufficient quantity, will certainly absorb and neutralize the gas, for moist quick-lime readily does so: as much as possible, *fresh surfaces* should, however, be exposed, by diffusion or other means.

In the case of individuals having fallen victims to the asphyxia occasioned by carbonic acid gas, let cold water be showered down through a cullender, or by the nose of a large watering pan: these divide the streams: the cold water will, *pro tanto*, condense the gas, while the descending streamlets will each carry down a current of fresh air to the victim of asphyxia. This may be judiciously and effectively followed by *lime water*, which will absorb the carbonic acid, and not in anywise injure the victim. *Cream of lime* can *only* be employed in the absence of accidents such as these.

The carbonic acid gas in wells may be emptied like water by vessels let down, or the common pump may entirely drain it. There yet remains an extremely simple and effective plan to discharge the carbonic acid gas: all that is necessary is to kindle a small furnace fire near the edge of the well, let a hose descend into the well, and the upper end terminate by an iron pipe in the furnace: the rapidity with which a well may be thus emptied of carbonic acid gas is almost incredible.

"Decidat quod non servet."

J. MURRAY, PH. D.

THE IPSWICH GRAMMAR SCHOOL COMPETITION.

In consequence of a letter, signed "Not One of the Committee," appearing in your journal of last week, and in which the writer endeavours to throw discredit upon the author of the first letter on the subject of the late Ipswich competition, I beg to observe that most, if not all, the statements therein made can be proved to be correct, whatever the clerk to the town council or others may say to the contrary, although it must be confessed that some gentlemen on this committee devoted some time and trouble to obtain a fair decision, but unfortunately found themselves in the minority. It is also a pleasure to state that one of the "three architects" whose designs were selected, and to whom the premium is likely to be awarded, appears to have acted throughout the affair in an upright and honest manner.

It is desirable that legal opinion should be taken upon the liability of the town council, and, if favourable to the competitors, the case to be tried in a court of law; and I should be most happy to join Mr. Vickers and others in carrying out the above. Y. Z.

YOUR correspondent of last week, signing himself "Not one of the Committee," has asserted that my former communication was "in part unfair," and "in part untrue," but has not deigned to deny the main points therein stated.

He does not, and cannot deny, that those who voted for and carried the adoption of Mr. Woolnough's plan, had most of them never attended the former meetings of the committee, and did not show themselves at the last meeting until a short time before the matter was put to the vote. He does not, and cannot deny, that they voted by name for the architects whose productions they were; and with regard to four plans being retained, I can confidently assert that only three were put to the vote, and that the whole of them were by Ipswich architects.

He gives as an instance of the perfect purity and uncorruptness of the committee, that they rejected a plan because it avowedly exceeded the sum stated in the advertisement, although it was accompanied by an offer of pecuniary assistance to carry it out. He unfairly withholds the fact that this offer was made *after* Mr. Woolnough's plan had been chosen.* The reason why the premium was not voted to this gentleman was, that the other members of the committee who had been divided between the other two plans, immediately they found the prize had slipt through their fingers, mutually joined their strength, and tacked on the proviso about the price. So much for "Not one of the Committee's" (a very necessary signature) explanation. Let me add a word, however, on subsequent proceedings. The "uncorrupt" committee again met last Friday, and having received a letter from Mr. Woolnough, stating that his plans *could not* be carried out for 3,000*l.* (a very honourable proceeding on his part), they again took into consideration the two other plans. The lucky gentleman this time is Mr. Barnes, of course of Ipswich, whose plan, to use the words of one of the committee to a friend of mine, "*is not exactly the thing they want, but it can be altered in carrying of it out!*" This design was accompanied by what was termed "a detailed estimate" of the cost, showing how it could just be finished for the exact sum of 2,950*l.*! The entire contents, however, of this plan is about 255,000 feet, which, calculated at the moderate price of fourpence per foot (for a building with stone mullions, ornamented gables, and bell turrets—a price certainly within the mark), makes its *real cost* 4,250*l.* But then, as was significantly remarked, "it can be altered in carrying of it out." In justice, however, to the other competitors, more especially to Mr. Woolnough, who has been ousted on the score of price, the committee are bound in honour (if not in law) to find out whether the plan, as it now stands, can be executed for 2,950*l.* (what a nice calculation to make from "fair plans!"), and if not, it must be rejected. Mr. Woolnough could, no doubt, have altered his design "in carrying of it out," if they would have given him the chance, so as to make it come within the sum specified. Thus stand matter at present? I shall watch the future movements very carefully, and having friends in Ipswich, from whom it is impossible for even the lawyers on the committee to hide what passes, I shall, if you will allow me, communicate to you the final acts of this "uncorrupt" farce. * * * * *

* This is the same design I referred to, as having been allowed to be withdrawn, and amended.

ARCHITECTURE AT THE ROYAL ACADEMY.

PROFESSOR COCKERELL gave his first lecture on Thursday evening, the 9th inst. He began by saying he rejoiced at the return of the season, which was looked for with anxiety, considering the value of the subject, connected as the art was with the natural history of man from his first essays, founded on his necessities, to the higher development of luxury and beauty. It was no common task to exercise and refresh the students' minds; and the course of lectures on architecture could not be dispensed with: the omission would be a misfortune, as knowledge must be derived from these opportunities. The learned art of architecture, united both theory and practice. Vitruvius says,—"Theory is the result of this reasoning, and he who unites the ideal with the practical is doubly armed." Lucian, the Dean Swift of antiquity, says, "None are more estimable than those who can both teach and act." The riches of the theme were a subject of rejoicing, as nothing could be more worthy therein than the study of the exact sciences, mathematics, &c., with the esthetical and historical: all were objects of contemplation. The student should work with the hand as much as the head, and attain dexterity as a carpenter as well as a mason. Some of the best men of the day had passed a considerable time at the bench, and two of the most eminent now living had done so. Labour was the great source of pride. The new facilities given by science were worthy of consideration; but the labour of the hand gave true value to such works as the Palais Pitti and our St. Paul's. All such works as a colonnade in cast-iron, or a frieze of continued design, lost all value, became dead, and gave no pleasure: so much for the hand. It was the application of the discoveries in science to construction that were valuable. Professor Cowper had recently illustrated this by the goose-quill; and if the principle of hollow columns had been understood, the beautiful work of the Pantheon at Paris would not have been in its lamentable state, from the columns breaking under their weight. Instead of the course of lectures being limited to six, thirty-six would be hardly sufficient. But it was gratifying that instruction was administered in the two London Colleges, and at the Royal Institute of Architects, on the subject of architectural science.

Although the principles of the science were invariable, the poetry and grace were unbounded, because these affected the eye, and ought to be the object of pursuit. The architect must work with the lamp of power, and not despise the lamp of beauty. Beauty is part of the great scheme of Creation: the beautiful and true are synonymous: therefore, the study of beauty and taste are imperative in the midst of the new changes now going on. It required Briareus's hands in the combination of capital, power, and numbers for the architect; but it might be contested in the sister art of painting. The multitude of works left by Raffaelle during his short life, ought rather to be called the works of Raffaelle and Co.: the same might be said of Rubens. The indolence of imitation revived styles not adapted to the present day. The Egyptian at one time had many admirers. When the French invaded Egypt it became the fashion at Paris to have everything Egyptian; and the battle of the Nile was likely to do the same here, although it fortunately did not succeed. Then followed Greek art—influenced by the republican spirit of the age,—and fashion since again seizes the Gothic style, which, in its invention, arose out of ignorance, feeling its way through darkness. And it was to be wondered that in the prevalent fashion the Royal Exchange was not erected in the Gothic manner, or that the Bank escaped having a Gothic façade. John Bull now collapses in his prosperity, turns to the conquest of himself, and puts on the cowl, until he becomes a monk. Still, in the midst of these fluctuations, nothing can controvert true beauty and magnificence: they are not to be doubted: true principles, with the aid of unknown functions, will eventually triumph over the architectural works of the nineteenth century.

The lecture was sparingly attended by the students, and only one member of the Royal Academy was present!

ON ORNAMENTAL ART, AS APPLICABLE TO THE INTERNAL DECORATION OF HOUSES.*

THE paper commenced by saying that the people of England had ever been remarkable for their domestic habits and feelings, and hence the comfort and neatness that generally pervaded even the humblest dwellings, the domestic propriety arising from which was proof of the nation's moral greatness. A man's solicitude in decorating his dwelling was a proof of his affection for those it contained. Among the higher classes, princely fortunes were often expended in erecting, decorating, and furnishing mansions, rivalling in extent and grandeur the noblest structures of antiquity. It might be thought that in this country the most common decorations would be those best calculated to awaken homely associations, instead of the mere reproduction of certain conventional modes of embellishment practised in other countries, without regard to the change of circumstance or place. This application of the decorations of the public buildings of Greece and Rome to modern private English dwellings was preposterous: and a style of decoration, in harmony with English character, yet remained to be introduced, and a correct standard of taste to be formed. Sometimes they would find the walls adorned with Gothic paper-hangings, the ceiling and cornice with Grecian foliage, while

* The following are the heads of Mr. Ballantine's paper already mentioned.

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